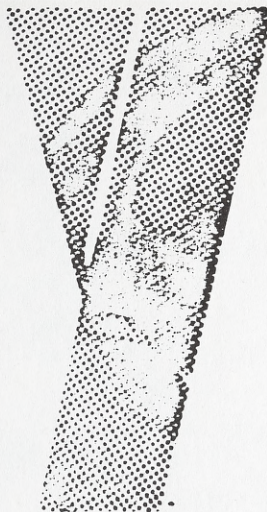


# eye music: filmworks series, inc



PROGRAM NOTES

AUGUST 17, 1977

DAVID ROBINSON/SUSAN ALEXANDER

1-16:16-1. 1974. 16mm/b&w/6min. Simultaneous horizontal projection, four screens.

Sixteen shots document a journey. A structural statement that juxtaposes sequential progression and sychronization.

FOUR. 1972. 16mm/b&w/2.5min. Single screen.

An exercise in persistence of vision. Four faces and four numbers regroup, change and blend. Shot and editing choices directed by computer.

HOMAGE TO MICHAEL SNOW. 1974. 16mm/b&w/6min. Simultaneous projection, four screens.

Pays homage to Snow's Venetian Blind and  $\longleftrightarrow$ .

JUDGEMENT OF DIVORCE. 1974. 16mm/b&w/11min. Single screen.

A personal documentary. A videotape within a film which objectifies and captures the process of divorce.

MAO. 1974. 16mm/30 seconds. Single screen.

A short statemnet about the context of film properties.

SWING. 1977. 16mm/color/3 min. Simultaneous horizontal projection, four screens.

A camera suspended from a tree unwinds, uninhibited.

MEET THE FAMILY. 1975. 16mm/color/6min. Single screen.

Snapshot approach. A family tree on film.

" $\longleftrightarrow$ ." 1977. 16mm/b&w/2min. Single screen.

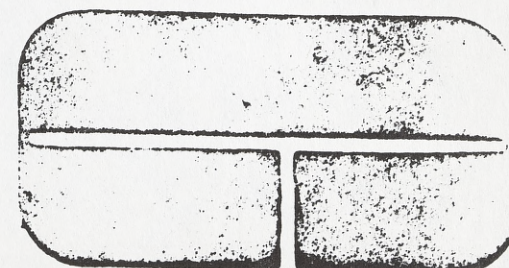
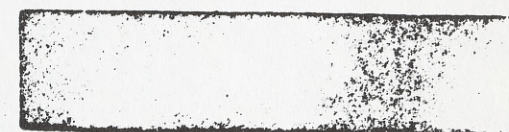
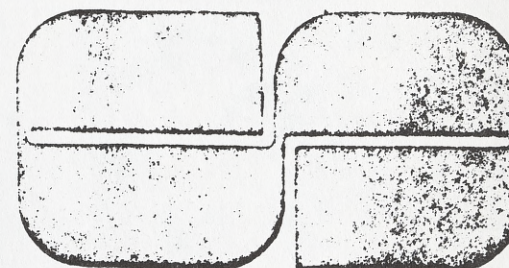
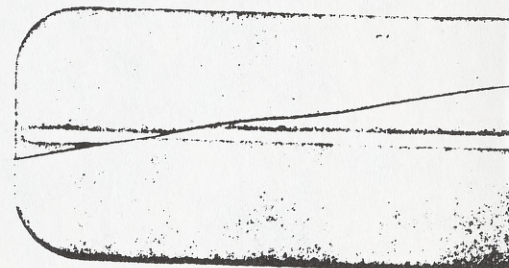
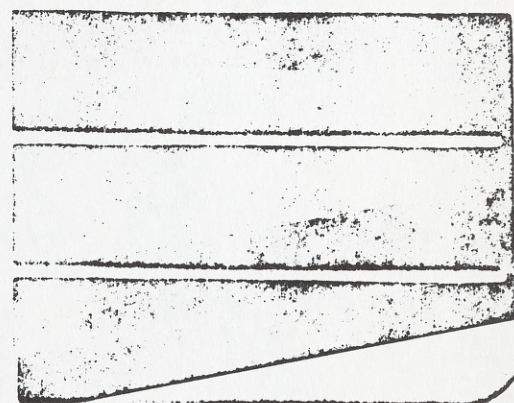
Murphy's Law states that if anything can go wrong, it will. And some films are never made.

TRUCK CYCLE. 1973. 16mm/b&w/6min. Simultaneous horizontal projection, four screens.

90 frames of a passing truck, subjected to diminution to reach a single frame and time reverse symmetry to return to 90. Four non-synchronized projectors manipulate elements of time and chance.

INTERMISSION

## san francisco





The Mutual Exchange series explores the relationship between film and live performance. Each work evolved with equal consideration for the two media, dance and film. Their integration constitutes the conceptual basis for the series and exists as part of the performance of each piece.

MUTUAL EXCHANGE #5: WAIT, SHIFT. 1977. Premiere. 8mm/color/6min. Two projectors.  
Dancer and projectionist manipulate movement and film material.

MUTUAL EXCHANGE #4: JUMP CUT. 1977. Premiere. 16mm/color/3min. Single screen.  
Two participants perform designated tasks.

MUTUAL EXCHANGE #3: PASS/TURN. 1977. 16mm/b&w/6min. Three projectors.  
Image and sound pass from obscurity to clarity and back again. Figure turns and passes through space.

COMPETITION. 1975. Videotape and live performance. 5min.

Performer competes with videotape image of self in three events.

David Robinson received B.F.A. and M.F.A. degrees in Film at Ohio University. He has taught at Denison University, Ohio University, The New Film School on Ann Arbor and has served as a juror for the Ann Arbor Film Festival. He has had exhibitions and performances at the Annual Avant Garde Festival of New York, Antioch College, the University of Iowa Center for New Performing Arts, Ohio State University, Carnegie Institute Museum of Art, Algoma College in Sault Ste. Marie, Ohio University, Denison University and various other galleries and schools. From 1972 to the present, he has served as a consultant for commercial, industrial and educational producers while working as a free-lance filmmaker, camera person, sound person and editor.

Susan Alexander received a B.A. degree in Dance and English from the University of California at Santa Barbara and a M.A. degree in Dance from Mills College. Her professional training has been primarily with Merce Cunningham, Viola Farber, Margaret Jenkins, Gus Solomons, Jr., Betty Jones and Ethel Winter. She has performed in the choreography of Merce Cunningham, Margaret Jenkins, Gus Solomons, Jr., Jeff Duncan, Jan Wodynski, Richard Gain, Lynn Dally, Maggie Patton and Vera Blaine. Ms. Alexander has been teaching at Denison University in Ohio for six years, serving as Chairperson for the last four years. She has also taught at Mills College and the Long Beach Summer School of Dance. She has been a soloist and choreographer with DANCENTRAL, a modern dance company in Columbus, Ohio, since 1973.

We would like to express our thanks to the following people:

Craig Baldwin, Donald Davidson, Demystavision, Jane Dobson, David Gerstein, David and Gretchen Groot, Judy Grover, Margaret Jenkins, Janis Crystal Lipzin, Jim Pomeroy, Caroline Savage-Lee, Marc Smith, Pat Stein, Freddie Sweet, Peter Vandine, Carmen Vigil and Doug Wendt.

This is the first of a series of EYE MUSIC events made possible in part by a grant from the National Endowment of the Arts.

Your tax-deductible contributions to EYE MUSIC are welcomed.